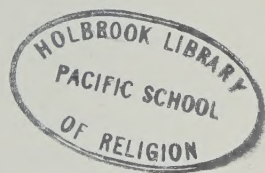


The Hymn

OCTOBER 1963



The President's Message

ANNIVERSARY HYMN FESTIVALS IN NEW JERSEY

The year 1964 brings the 300th Anniversary of the State of New Jersey. This is being celebrated widely throughout the State in a great variety of programs. These include the religious life of the State as well as the secular. It seemed fitting, therefore, that honor should be done to the hymn writers associated with New Jersey. Accordingly The Hymn Society has taken the lead in initiating the idea and providing the practical tools for such recognition. A strong committee has been organized under the leadership of Dr. Lee Hastings Bristol, Jr., President of the Westminster Choir College at Princeton, New Jersey. This committee has held two meetings thus far and is formulating interesting plans.

One of the main features of this hymnic celebration is an Anniversary Hymn Festival Program based on the hymns and tunes which have been written by New Jersey authors. Dr. Morgan Phelps Noyes of Montclair, New Jersey, is preparing this Festival Program which will be printed by The Hymn Society and thus made available for wide use at a moderate cost. How thrilling it would be if every church and community in New Jersey had such a Hymn Festival in 1964.

The question at once arises: What has this to do with churches in the rest of the nation? The answer is three-fold. Some churches will want to use this Festival Program as an important feature of the contemporary hymnic scene. Others will want to use it to do honor to these hymn writers whose work has reached far beyond the borders of New Jersey. A third group will be stimulated to do some basic research. Who are the hymn authors of my State? Why not a Hymn Festival honoring them? How wonderful if each of the other forty-nine States should discover its own hymn writers and plan a program to honor them!

The year 1964 opens a wide door of opportunity and invites entrance.

—DEANE EDWARDS

The Hymn

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The Editor's Column

PROGRESS IN AMERICAN CATHOLIC HYMNODY

J. VINCENT HIGGINSON

In recent years documents relating to hymns in the Catholic Church have emphasized their use especially in the Dialogue Mass and devotional services. This is a prime factor in the plan to further the progress of congregational singing in church services. In the last few years one notes the publication of a fair number of new Catholic hymnals of the finer type as an aid in accomplishing this purpose, as well as in replacing some of the poorer material of former years. The more recent hymnals are particularly designed to provide more hymns for the Dialogue Mass, an area in which there was a dearth in the hymnals of the 1900-1950 period. Besides the new texts in these hymnals there have been a number of acceptable tunes that are pointing the way to newer approaches.

There are a few other Catholic hymnals in the course of preparation but both editors and publishers are wisely marking time until after the decisions of the Ecumenical Council are known. Speculation in this matter has varied from conservative to rather liberal predictions or one might better say hopes. However it is safe to say that vernacular hymnody is more than likely to be further emphasized.

Those in responsible positions are fully aware that a knowledge of the background of texts and tunes is a prime factor in creating interest and introducing new as well as older hymns. Here the earnest teacher is handicapped by the dearth of material. The Hymn Society has published several papers in this area and it is rewarding to learn from time to time how serviceable these have been. Fortunately progress is being made and it is encouraging to note recent research projects.

A major work now in progress is promised for publication in the very near future. This is "A Companion for American Catholic Hymnals," prepared by the present writer. It covers over one thousand texts and tunes found in Catholic hymnals in current use dating from 1884 to 1961. A pioneer project, it will cover immediate needs and supply information that has been badly needed and wanted, including information concerning composers and authors. The format adopted will also outline a history of the text and tune in Catholic usage. Such basic material is bound to inspire other research projects of practical value that will give even the amateur hymnologist the facts to further enliven his various endeavors and create a new and more lively interest in the hymns we live by.

History of American-Jewish Hymnody

A. W. BINDER

(An Address delivered at the Annual Meeting, May 11, 1963)

POETIC EXPRESSION is to be found in the very early parts of the Old Testament. (Genesis: I: 23. III: 14, 19. IV: 6-7, 23-24) The first great Song of Praise and Thanksgiving is the "Song of the Sea" (Exodus XV: 1-18), sung by Moses and the children of Israel when they were liberated from Egyptian bondage. It is really the first great song of freedom.

While the Song of the Sea is without rhyme or rhythm, parts of it because of its beauty and meaningfulness have been incorporated in the Jewish daily liturgy and have been set to music through the ages innumerable times. The Song of the Sea was part of the daily liturgy in the Temple at Jerusalem and was chanted by the Levites together with other Psalms of the day.

If a hymn is a song of praise and adoration, then the Book of Psalms was the first Hymn Book of civilized mankind. Its deep religious feeling, its towering profession of faith, its manifold ways of praising God, made a deep impression on Jewish Hymnody which was to follow in later centuries and upon the Hymnody of Christianity.

Instrumental music was secondary to vocal music among the Jews in biblical days. It was for this reason that the Jewish people when exiled from their homeland were able to accommodate themselves to vocal music exclusively and develop their liturgy and hymnody to such great proportions.

Justinian's religious persecution of the Jewish people during the fifth century, forbidding every kind of biblical exegesis or talmudic interpretation which was offered in the synagogue, led to the development of a literature of new prayers and poetry. Through this medium the poets would in obscure and sometimes difficult language aim to deceive their Byzantine oppressors, by interpreting the significance of special Sabbaths and holidays and various parts of the Bible and Talmud. This new poetry gradually became part of the liturgy.

This period saw the beginnings of Jewish Hymnody which was

Dr. Binder is a noted composer and authority on synagogue music; Professor of Liturgical Music, Hebrew Union College—Jewish Institute of Religion; Hebrew Union School of Sacred Music; Music Director, Stephen Wise Free Synagogue and the 92nd St. YM & YWHA, N.Y.C. This article will be included in the Dictionary of American Hymnology.

not without the influence of Christian hymnody, at that time, just about beginning to flower. This new poetry was called *Piyut* and the composers were called *Paytanim*. Many of these *Paytanim* were also precentors. Among them were such great liturgical poets as Jose ben Jose (6th cent.), Yannai (7th cent.) who was the editor of *Mahzor Yannai*, (a compilation of liturgy and piyutim) and Eliezer Kalir (8th cent.).

Because these poets were also precentors or Hazzanim (cantors) they frequently had to either compose melodies or adopt an already existing tune to their new creations. In the latter case they frequently used popular tunes of the day and of a secular character. This practice was to the great distaste of the Rabbis and caustically censured by them. But the tuneful tunes frequently won.

Later in the eleventh and twelfth centuries, Jehudah Halevi (1086-?), Isaac Ibn Gabirol (1020-1070), Israel Najara (16th cent.), the Ibn Ezras (11th cent.), the great giants in Hebrew poetry, devoted themselves only to the composition of poetry. In his "Songs of Israel" (Zemiroth Yisrael) Israel Najara frequently gives the name of the popular song with which his poem was to be sung.

Many hymns which were composed during this Spanish period in Jewish history, are still sung on Sabbaths and festivals in the synagogue. These hymns may also be found in the Hagaddah, which is the order of the Seder (Passover Home Service) in the Zemiroth group of songs, which are sung around the Sabbath table and in the liturgies of the minor festivals and fast days.

It was the vogue in those days, not only to compose hymns to the rhythms of secular songs but also to begin a Hebrew poem with a Hebrew line which was the same in sound as the first line of a popular Spanish Ballad. One poet composed a hymn to the melody of the Spanish song "Muerame mi alma ai muerame" to the similar sounding words in Hebrew "M'romi al mah am rav homah." Others used the sound of *Senora* for *Shem Norah* which in Hebrew means the ineffable name. These practices were censured, of course, and looked upon with great disdain by the Rabbis.

The influence of Arabic poetry was strongly felt during this period and meters of various types were used in this new poetic literature. The acrostic, which was already known in the Bible, in Psalms and Lamentations, became a popular form. Frequently the poet's name was to be found in the first letters of the verses of his poetry. While rhyme is occasionally found in the biblical poetry, the real poetic rhyme of at least one syllable of the last word's root seems to appear at about the sixth century. The Arabic system of syllabic accented

meter and strophic structure became an accepted form in Hebrew poetic literature at this time.

Three hymns which were composed during the Middle Ages are still the most popular hymns in the Jewish liturgy and are sung at Jewish services to this very day. They are: 1) Adon Olam (The Lord of All), said to be the work of the renowned Spanish poet Solomon Ibn Gabirol; Yigdal Elohim Hai, the work of Judah of Rome, (circa 6th cent.) which embodies the Jewish creed as formulated by Moses Maimonides (1135-1204). This was the hymn which was set to music by the English cantor Leon Singer after he was engaged as cantor of the Duke's Palace Synagogue in London. Thomas Oliver, a Welshman and a Wesleyan minister, once heard this tune at a synagogue service. He became enraptured with it and resolved to have it sung in Christian congregations. For this purpose he wrote the hymn "The God of Abraham Praise" which is sung to the tune of YIGDAL, which he named LEONI after Leon Singer's first name. It was published in 1772 and became very popular so that it had to be published in eight editions in two years. It reached its thirtieth edition in 1799 (Idelsohn—*Jewish Music* p. 220). The third hymn "En Kelohenu" stems from the Middle Ages. The tune which was composed by Julius Freudenthal in 1841 is derived from German Christian Hymnody of the eighteenth century (Idelsohn—*Jewish Music* p. 239).

A brief survey of the origins of reform Judaism in Germany and America are important in order to understand the foundations of American-Jewish Hymnody, for it is the product of the American-Jewish Reform movement. The Jews who came to this country in 1653 brought with them the orthodox traditions which they had inherited from their forefathers. These were either Sephardic (oriental) or Ashkenazic (Western). The prayers and rituals were basically alike, with a few variations, which did not change the fundamental forms and principles. It was not until the beginning of the nineteenth century when Reform Judaism had just begun to lift its head in Germany that ideas for change entered the minds of Jews in various American communities. Despite the time-distance which separated Europe from America in those days, new ideas such as the introduction of the boys' Choir in ordered four-part fashion, and the new synagogue music which was composed by Solomon Sulzer (1804-1890) in Vienna, Louis Lewandowski (1821-1894) in Berlin, and Salomon Naumbourg (1815-1880) in Paris, was known here almost at once.

In 1797 Israel Jacobson of Westphalia, Germany, founded Reform Judaism in Germany. His reforms consisted mainly in introducing the German sermon, hymn singing in German, after the style of the

Lutheran Church. He eliminated most of the oriental traces in the chanting of the liturgy and also the cantillation modes employed in reading the weekly Bible lesson in Hebrew. In its stead, the Bible was just recited *parlando* style. These reforms stunned the Orthodox communities in Europe, as they later did on this side of the ocean, too.

In 1818 a Reform Temple was opened in Hamburg, with a modified and abridged prayer book, mixed choir and organ. They also published a hymnal which contained Jewish poetry in German and modified German Lutheran hymns set to music in the German chorale style. This hymnal was later to wield some influence upon early Reform hymnody in America.

In 1844 the first Reform congregation in America was organized in Charleston, S. C. At first services were held in the Masonic Hall of that city. Besides the abridged liturgy, the organ had been introduced into the service music and the congregants sat with uncovered heads. These reforms divided the Jewish communities throughout the States. In 1830 a slender volume was issued entitled "The Sabbath Service and Miscellaneous Prayers Adopted for the Reform Society of Israelites." It omits all references to the return to Zion and temple rituals but adheres closely to the traditional form and is filled with Jewish piety. It also contains 28 hymns drawn from Protestant sources and the Hamburg Hymnal. Gustave Poznanski (1805-1879) was elected cantor and Rabbi in 1836 and was in favor of reforms which included the introduction of the organ at services.

In 1843 they published their own hymnal entitled "Hymns written for Beth Elohim Congregation" largely the work of Penina Moise (1797-1880), who was one of the first American-Jewish hymnodists of artistic standing.

The "First German-Jewish Reform Society," in Baltimore, was founded in 1845. They used the Hamburg Gebetbuch and Hamburg Hymnal. Despite the many objections and disputes which ensued in all cities where Jews attempted to organize reform congregations, this movement took hold. Reform congregations after the pattern of the "Reform Verein" were organized in New York, Philadelphia and Chicago.

With the introduction of the mixed choir and organ into the reform service, the congregations seemed to feel that they were shut out from the service and demanded more congregational singing.

In 1873 Dr. Adolph Huebsch (1830-1894) Rabbi of Temple Ahavath Hesed in New York City published his own hymnal which contained some of his own hymn-poems. These were in German; some original, and some adapted from Christian hymnody.

Simon Hecht of Evansville, Ind. published a hymnal "Jewish Hymns for Sabbath School and Families" in 1878. It contains forty-three hymns in English and nine in German. Twelve tunes are by Hecht while the remainder are by M. Z. Timker, P. Esser, Christian Mathias and Mathias Ganung. The hymnal also contains tunes which are adaptations from the works of Gluck, Mozart and Mendelssohn.

Otto Loeb's hymnal entitled "Hymnen für Sabbath und Festage" was published in Chicago in 1876. It is designed for synagogue, school and home use. The editor also hoped that it will be used at synagogue services for congregational singing. Some hymn-poems are borrowed from the Temple Emanuel Hymnal and also from the works of Rabbis Benjamin Szold and Moses Jastrow. The melodies employed are sometimes of traditional origin but the general musical style is German.

A common practice in hymn singing, in alternating tunes and texts, is found in an interesting way in a Hymnal edited by Landsberg-Wile and published in Rochester in 1880. The music on each page is at the top, and the words of the hymn at the bottom. Each page is cut in half uniformly, so that one can adjust the music to the text of one page to the music of another by fitting the pages together. The texts here, too, are in English and German, with some liturgical responses by non-Jewish composers. The hymnal also includes some traditional melodies associated with Jewish holidays.

At this time there seems to be some dissatisfaction with the non-Jewish character of Jewish hymnody as it was developing in America. Cantor Moritz Goldstein of Cincinnati, in the preface to his hymnal published in 1895, states "Music in the Reform Synagogue is being taken from operatic and non-Jewish sources. Our musical tradition is being forsaken." He wants to restore it. For the tunes in his hymnal he draws from the works of Sulzer and Lewandowski and has composed quite a few of his own. While one feels the Jewish spirit in his holiday tunes, the rest of his efforts do not fulfill his original purpose.

The *Sacred Harp of Judah* by G. M. Cohen was published in Cleveland and contains elements of sight-singing in the preface. The editor also considers music of Sulzer and Lewandowski difficult and wants very simple music. For this work was to be for parents and religious schools, for home and synagogue. He wants more congregational participation. The work contains hymns in English and German and a number of prayers from the liturgy set to music.

Isaac M. Wise (1819-1900)

Judaism in America toward the middle of the nineteenth century

was agitated by a small minority of Jews who wanted reforms. Isaac M. Wise arrived in this country in 1848 and joined the ranks of those who championed Reform Judaism. He became Rabbi of Temple Beth-El in Albany in the same year and began to institute radical reforms such as family pews, sermons in English, mixed choir with organ and confirmation for boys and girls, not necessarily at the age of thirteen, which is the traditional age of confirmation for boys. These reforms had hard sailing in being accepted by the entire congregation in Albany and so Wise went to Cincinnati where he became Rabbi of Temple B'nai Jeshurun in 1854. He became the author of an abridged prayer book which embodied his ideas of Reform. It was at first rejected but later accepted by Reform congregations in Western and Southern cities. He constantly strove to unite all Jews, all factions, all communities in America. He proposed the idea of uniting all Hebrew congregations in 1848 but this dream was not completely realized until 1873 when the Union of American Hebrew Congregations was organized in Cincinnati, an organization still extant and still powerful.

The Rabbinate, too, was at a very low ebb in the states during this time. Anyone with a bit of Hebrew knowledge and the ability to speak publicly became a leader in the newly formed Reform congregations. Wise now wanted a Theological School to train Rabbis for the Rabbinate. In 1855 he organized the Zionist Collegiate Association but this effort did not meet with success. He did not give up his efforts for he felt that American Judaism needed qualified leaders in order to continue and so the Hebrew Union College was organized and opened its doors to Rabbinical students in 1875 in Cincinnati. With his new graduates and many followers he organized the Central Conference of American Rabbis in 1889, which was to play an important part in modern American Jewish hymnody.

In the year 1868 Temple Emanuel in New York City published a collection of forty hymns, thirty-six of which were translations from the German by its Rabbi, the Rev. James K. Gutheim and Felix Adler. Coincident with the "Emanuel" Collection were similar collections by Isaac M. Wise and Marcus Jastrow.

Rabbi Isaac S. Moses (1847-1926), Rabbi of the Central Synagogue in New York published an elaborate hymnal in 1894. In 1914 its 14th edition was published. It contained 250 hymns in English, four in Hebrew. There are likewise responses in Hebrew and English for the Sabbaths and Holidays for school and for small choirs. There are also sacred solos, and traditional chants for prayers with organ accompaniment. There are seven services for children, a Sabbath service for the home, a flower service, a national service, a Hanukkah and a

Purim service. The character of the music is western. Even when a traditional Jewish melody is utilized it becomes paralyzed by its alien harmonization. A system for harmonizing Jewish melody was just about beginning to flower at that time but neither of his collaborators, even his cantor Theodore Guinsburg or organist Gideon Froelich were aware of it. More than 50,000 copies of this hymnal had already been sold when the 14th edition appeared in 1914.

In 1918 Israel and Samuel Goldfarb published a little volume entitled "Friday Evening Melodies." It contained a number of Hebrew hymns for the Sabbath set to music by the editors and a few Jewish hymns in English.

In 1928 A. Z. Idelsohn (1882-1938), the noted musicologist, published his *Jewish Songbook*. It included a complete musical service for the entire Jewish year, hymns for the synagogue, the school and the home based mainly on the synagogue musical tradition and folk song. The traditional modes and chants of the Sabbath and festivals and of the weekdays are utilized not only for Hebrew texts but also for the English sections of the prayer book. A second and enlarged edition was issued in 1951, edited by Irma Cohen and her son Baruch Cohen. This work added the cantillation modes of the various sections of the Bible which are read in public on Sabbaths and holidays.

The United Synagogue Commission on Jewish Education published in 1950 a large and extensive volume *The Songs We Sing* edited by Harry Coopersmith. It contains many hymns in Hebrew harmonized by some of the leading Jewish composers, as well as a limited number of Jewish hymns in English. This volume is also devoted to Hebrew and Yiddish folk song.

Hymn Poets and Translators

The Jewish hymnodists of the nineteenth and twentieth centuries are divided into two groups. First we have the original poets, and then we have those who translated the great Hebrew poetry of the Middle Ages and the German Jewish poetry into the English language. They were either English, American, or Americans of German-Jewish origin. Among the leading original hymnodists we find Felix Adler, Richard Gottheil, Isabella Hess, Marcus Jastrow, Emma Lazarus, Elma Levenger, David Levy, Alice Lucas, Harry Mayer, F. de Sola Mendes, Lily Weitzman and Isaac M. Wise.

Among the translators: Isaac S. Moses, Israel Abrahams, H. M. Adler, Grace Aguilar, Solomon Solis Cohen, Arthur Davis, Elsie Davis, James K. Gutheim, Nina Salomon and Israel Zangwill.

(To be concluded in THE HYMN, Jan. 1964)

What Goes On Here?

W. SCOTT WESTERMAN

(A Study of Hymns Used in Churches of Lower Southern Michigan)

THE PRICELESS contribution which is made by hymns to Divine Worship has been brought home to me during the past two and one half years. It has been my great privilege to be free on alternate Sundays so that I could travel to 50 churches in 20 communities of the lower part of Southern Michigan and join in 90 worship services of 15 denominations. (Numerals are used throughout this article due to its statistical form.—Editor.)

The churches visited were both large and small, from the metropolitan, suburban, town and village churches to those of the country crossroads. Employing a variety of religious practices, these times of worship have ranged from a largely unplanned service where everything was announced by the Pastor and a volunteer choir was called up spontaneously to face the congregation and "render a popular hymn," to a carefully planned liturgical service with its beautiful divided chancel, its rich historical heritage of prayers, canticles, uplifting anthems and stirring hymns of centuries-old meaning.

Congregational Singing

Congregational singing of hymns was common to them all with the exception of the Quakers and the Greek Orthodox. Much of this singing was vital, uplifting and an expression of corporate worship. Some was uninhibited and very emotional. Some was casual, shop-worn and uninspired. In a number of instances the services lacked the reality of the corporate worship of God, the direction being largely self-centered and subjective, with the hymns following the pattern throughout.

Of 28 elements of worship procedure tabulated in each of the 90 services, 11 main topics and 7 sub-topics were concerned with hymns. They range from the appropriate selection of hymns to their effective interpretation, including organ accompaniment, registration, tempos, descants, the use of hymns for interludes, offertories and anthems.

The Reverend W. Scott Westerman, now retired from the active ministry of the Methodist Church, may be addressed at Chelsea, Michigan. His former articles in THE HYMN, the most recent being "Teaching Hymns to Juniors," July, 1963, have been much appreciated. The present survey merits the interest of all our readers.

The first question which this study suggests is—What contributed most to effective congregational singing? Primarily it was the selection of appropriate hymns. By “appropriate” is meant the felicitous choice of a hymn which at a given point in worship underscores the objective sought. This could be by direct application or in some cases by direct contrast. In services which gave evidence of careful planning, where the hymns kept step with the progression of worship from one stage to another, or reinforced the sermon theme, the congregational singing took on notable stature. Of these 90 worship services, it was encouraging to find that in only 10 were the hymns actually unrelated to what had gone before or that which came after. Of the remaining 80 services, 37 contained two hymns each, bearing directly on the special emphasis of the hour, and in 43 one hymn, either before or after the sermon, reinforced the sermon theme. It was encouraging to realize that in the great majority of services conscientious care had been given to the selection of hymns for the worship of God.

The total number of hymns in the 90 services was 267. Three services omitted hymns entirely (the Greek Orthodox [2] and the Quaker [1]). The remaining 87 employed hymns as follows—2 hymns in each of 11 services, 3 in 67, 4 or more in 11 (these include 4 special services of hymns).

Character of the Hymns

The second consideration concerns the general character of the hymns. Of the 267, all were “standard” hymns except 18 which would be classified as “gospel” hymns with choruses. It should be pointed out that the term “gospel” hymn carries with it an inference that “standard” hymns do not contain the Gospel. However, it was evident that a very high percentage of the “standard” hymns were permeated with the Gospel, and that the services where they were used were effective in presenting the Christian life and the need for commitment to it.

The hymns which came first in the orders of worship may be classified into two groups—those in which God was addressed directly, (“O God, our help in ages past”), and those which were either a statement of faith or a description of the attributes of God (“A mighty fortress is our God”). I found these two groups to be about evenly divided, there being a few more than half of the opening hymns using the direct address.

The advantage of employing the direct address to the Deity in the first hymn was evident in the added sense of reality which was imparted to that which followed. I observed that the congregation was

unusually thoughtful and devout while singing the hymn addressed directly to God. If there had been some restlessness among the people it was dispelled as "The practice of the presence of God" took effect through the God-centered hymn.

Hymns that were sung either before or after the sermon fell easily into two categories—the "I" hymns (including "Me" and "My") and the "We" hymns (including "Us" and "Our"). There was a marked predominance of the "We" hymns, 158 being of this category, while 76 used the personal pronoun singular. It was found that a substantial number of hymns included certain characteristics of both the objective and the subjective. Also there was a significant percentage of "I" hymns which, as the hymns developed, converted into an unmistakable group expression.

An example of this is found in William Cowper's hymn—"Sometimes a light surprises." The first three stanzas are corporate, illustrated in the words—"He will bear us through." However, in the fourth stanza the reference becomes distinctly personal, ending with the words—"His praise shall tune my voice, For while in Him confiding I cannot but rejoice." A different type of example, the blending of the personal and the corporate, is found in Johann Schütz's hymn—"Sing praise to God who reigns above." Emphasis on the personal characterizes both the first and fourth stanzas, while in the second and third the theme of congregational oneness in worship is powerfully expressed, and each stanza rises to climax in the closing words "To God all praise and glory."

The recessionals may be classified under three groups—hymns of praise, hymns of commitment and those which give special emphasis to the sermon theme. Hymns emphasizing the objective of the sermon totaled slightly more than 50 per cent, the remainder being divided almost equally between general hymns of praise and hymns of commitment.

Choir and Organist

The third consideration deals with the relationship of the choir and the organist to congregational singing. Before proceeding to the relationship of the organist to effective hymn singing, I want to pay tribute to the great majority of choirs which gave every evidence of being aware of the importance of their work as leaders of the congregation. Time and again I was impressed with the sincere devotion with which the choir sang the hymns. In a very few instances only was there a casualness or signs of inattention while singing. The conscious leadership, with its vitality and sincerity, exercised great in-

fluence on the congregation. People responded, and a rich experience of worship through hymn singing was the result.

There comes to mind one choir in particular, composed of a group of six teen-age girls. This was evidently all the vocal resource that the little cross-roads country church afforded. The choir led the congregation, of less than 50 people, in two fine hymns—"Love divine, all loves excelling" and "O Master, let me walk with Thee." I was suddenly aware that something unusual was happening. Everyone was singing. I looked at the choir and saw that the faces of the singers were lifted up. Their hymnals were being disregarded. They were singing the hymns by memory, and the people were responding in a manner which was rare to behold. Someone had taken time to teach these young singers two of the great hymns of the church, and everyone was blessed because of it.

It is generally accepted that there are four elements which carry considerable weight in the playing of hymns, namely—registration, dynamics, tempo and phrasing. It is obvious that a loud introduction to a prayer hymn is incongruous; that a tremolo or vox humana in a praise hymn introduces an incompatible element. Yet, in 22 services, the hymn accompaniments were comprised of registrations that had little relationship to the character of the hymns. This had an unfortunate effect on the singing. These congregations labored under the handicap of inappropriate accompaniments played by unimaginative organists.

There was one organist who sentimentalized practically everything played in the service. This was in sharp contrast to the organist who was inflexible in his playing, using a "noble" organ throughout, playing accompaniments, interludes, offertory and so forth in much the same manner, although he was playing an instrument with multiple possibilities. It is encouraging to be able to say that in registration employed, the hymn playing by more than three-fourths of the organists was of high grade. The blend of sensitivity to mood with adequate support for congregational singing, marked their work. The use of the soft organ was employed with excellent effect by a few organists only. The observance of phrasing, where commas were given value and time was allowed for the congregation to take a breath was far from general practice.

Comment should be made on the matter of establishing and maintaining effective hymn tempos. In the introduction to the hymn, in all but 17 services the organist set the tempo for singing and maintained it throughout the hymn within acceptable limits of congregational expression. This high average suffered somewhat, however, in the

matter of processional hymns. I found that the "walking processional" was more likely to be at a congregational singing pace than the "marching processional" which on occasion tended to favor the "marching choir" rather than the congregation, unless the hymn for marching had been carefully chosen with the congregation in mind.

A case in point is the hymn "Holy, holy, holy" (NICAËA). Customarily this hymn was taken at tempos ranging from a quarter note = 90 to a quarter note = 104. In two instances it was used as a marching processional with one step to a quarter note. The result was hurried marching unbecoming to a worship service. In the majority of cases where one step to two quarter notes was taken the deliberate marching gave dignity to the tune, expressiveness to the words and a valuable congregational singing experience, as well. I found a few choir directors adjusting the tempo downward to as slow as a quarter note = 76. I heard it sung at a quarter note = 60 in one service. This was evidently done so that the choir could sing one step to a quarter note. As for the congregation, in these instances, the slow tempo became almost unbearable. After one or two stanzas many people simply gave up trying to sing. In some cases where this hymn was used for processional (and it was used by more churches for a processional than any other hymn) the problem was resolved in favor of the congregation by having the choir walk in orderly fashion as the organist played at such a tempo as resulted in full congregational participation.

Proceeding further with this problem, I should state that limiting processionals to four-pulse or two-pulse patterns so that marching might be done, imposed a limitation on the number of hymns used. This sometimes resulted in selecting a hymn which suffered greatly when taken at a marching tempo. I discovered that a substantial number of directors held to the conviction that it is better not to march in rhythmic step even when singing a hymn which lends itself to marching. This was true in 22 of the 90 services, and pointed the way to a practice which if generally adopted would expand the processional category considerably. I recall a comment made by Sir Sydney Nicholson to a group of church musicians. He asked the question—"Why so much marching?" As I went from church to church and saw the sometimes unfortunate results of holding to the marching idea, the question came to mind time and again—"Why, why so much marching?" It will be a notable day, I believe, when the restrictive bonds of 4/4 and 2/4 time are broken and churches add to their list of processionals such hymns as "Praise to the Lord the Almighty the King of Creation" (LOBE DEN HERREN), "Praise the lord, ye heavens

adore Him" (HYFRYDOL), "Come Thou, Almighty King" (ITALIAN HYMN) and "O worship the King" (LYONS).

The singing of an *Amen* at the close of a hymn deserves some comment. In 9 services of the 90 at least one hymn was found where the *Amen* was omitted. If we break this down further, we find that in less than 5 per cent of the total 267 hymns no *Amen* was sung. In the great majority of instances when the *Amen* was used its character was half-hearted and inconclusive. In fact *Amens* were sometimes accompanied by the sound of people closing their hymnals or putting them in the hymn book racks. Where the singing of *Amen* could have been a thrilling experience it was no more than perfunctory. The words from *Music and Worship* by Walford Davies and Harvey Grace come to mind—"The perfect unity of choir and congregation for a single moment in one fervent *Amen* may be a more memorable and significant part of any good service than any other musical moment of it."

Let us ask then—Why is the *Amen* so often a dismal failure? We may look for an answer in possibly two directions. Consider the organist. I found some organists beginning the *Amen* with a Forte organ and then diminishing at once to a Piano, leaving the choir and the congregation unsure and confused as to how to sing. Left without organ support, the singing lacked conviction and the *Amen* died away in a weak and futile ending.

But there were bright spots in an otherwise unattractive picture. One organist began with a firm, full *Amen* to a praise hymn and kept the volume full to the end. The choir and congregation followed suit. The result was salutary. This same organist used a somewhat subdued but adequate organ to support the *Amen* following a prayer hymn and continued at the same level of dynamic to the end. The choir had been trained to sustain a tone of moderate volume. The congregation followed, and the result was very effective. It was evident that the dynamics employed by the organist and the choir influenced greatly the congregational participation both as to volume and spirit of singing. There was an uplift in those churches where the *Amens* to the hymns were sung meaningfully by the people, led by a sensitive organist and a well-trained choir.

Another factor contributing to the poor singing of the *Amens* lies in the uncertainty as to their appropriate use. It must be difficult for a congregation to understand why some hymns conclude with an *Amen* while others do not. Even among the editors of some of our leading hymnals, we find a difference of opinion. Let us look at examples from four highly regarded books. "In Christ there is no East

or West" ends with an *Amen* in the Episcopal, Pilgrim and Presbyterian hymnals. It is not added in the Lutheran. "This is my Father's world" has an *Amen* in the Presbyterian Hymnal but it is missing in the Pilgrim and the Lutheran. (It is not included among the hymns of the Episcopal *Hymnal* 1940). "For the beauty of the earth" ends with an *Amen* in all four books. "Faith of our Fathers" ends with *Amen* in the Presbyterian and Pilgrim hymnals but not in the Episcopal and the Lutheran. It is difficult to explain the omission of an *Amen* to the second tune of a hymn addressed to God while it is included with the first tune, the second not taking more space than the first and noting also that other alternate tunes of this same hymnal do not have the *Amen* omitted when found in the first tune.

Some recommend that a hymn addressed to the Deity should always end with an *Amen*, and that otherwise the *Amen* should be omitted. Then others conclude that "Certain folk melodies, negro spirituals and carols" make an *Amen* inappropriate. The above references are perhaps sufficient to point up an area of difficulty if not of confusion which accounts in part for uncertainty in congregational participation in singing *Amens*.

A few comments cover areas not already mentioned. (1) Descants. It was surprising to find that descants were used with only two of the 267 hymns. In one church, upon enquiry, I was told that the use of descants was confined to special services of music, or at Christmas or Easter. It would be difficult to estimate how many churches use them at such times. It is plain, however, that so far as regular worship services are concerned descants are not recognized for their worth. (2) Hymn Interpretation. The subject of hymn interpretation by organists is revealing. In only 11 services were there significant changes in tempo, dynamics or registration as a hymn proceeded from stanza to stanza. In but two instances was there a change of key during the singing of a hymn. Five times I noted an interlude between two of the stanzas. In 12 services a free accompaniment was employed for one stanza of a hymn. The great majority of organists were conservative in hymn playing and were content to let the hymn proceed in one unrelieved mood without trying to parallel changes in sentiment with changes in organ treatment. (3) The Hymn Introduction. The introduction to a hymn was presented in a variety of ways. Some organists made a distinction between a well-known hymn and one not so well-known by their congregation, playing the unfamiliar hymn through in its entirety while the more familiar hymn was given a brief introduction of a few measures of the hymn itself. However, the prevailing custom was to play the hymn through whether it was well-known or

not. In two instances an improvisation on the hymn tune was used as an introduction. One of those was expertly done, preserving the character of the hymn, and setting the tempo for singing. The other did not have such a happy result. It was very decorative, ignoring the character of the hymn, leaving the impression that the organist thought of the introduction as an opportunity to show what a virtuoso he was. This effort certainly contributed nothing of value to the hymn, in fact detracted from it. (4) *The First Line of A Hymn*. The value of printing the first line of a hymn in the order of worship was apparent. In 66 of the 90 services the first line of each hymn was printed. I found this to fill a very useful purpose. It helped to show at a glance the relationship of the hymns to the structure and direction of the service. But it did more than this, for the first line often opened the doors of memory, emotion and understanding, conditioning the worshiper for a total worship experience. There was a special reality to worship when it was made easy for the people to understand the intent and purpose of each part of the service and therefore were able to sing the hymns with added meaning.

Conclusion

I have been led to the conclusion, through this study, that there are practically no limits to the hymns which people can learn to appreciate and love if they are given the enthusiastic leadership of minister and musicians. The fact was impressed upon me that the span of hymn usage is broadened significantly when we step outside the circle of favorite hymns of our own particular church and denomination. I found certain congregations singing with ease and enthusiasm hymns which were considered too difficult or "lacking in spirit" by others. A case in point is Vaughan Williams' tune *SINE NOMINE*, certainly not a difficult tune and very effective as a setting of "For all the saints." And yet *SARUM* still holds sway in most congregations outside the Protestant Episcopal Church. There are refreshing exceptions to this for which we are thankful.

While we have our denominational preferences and emphases, yet the participation of our various denominations today in the growing ecumenical movement holds great promise in the matter of hymn usage. I was thrilled to worship in a Baptist church which had just purchased the Presbyterian *Hymnal*. I, a Methodist, found great satisfaction and joy in opening that excellent book and joining with the Baptists in a unique expression of hymnic praise. Surely the pastor of that congregation and his hymn book committee showed rare spirit and courage to thus break with denominational custom.

The use of H. Augustine Smith's fine book, *The New Church Hymnal*, by one of our forward looking university churches, attended by youth from a dozen or more denominational backgrounds, underscored the fact that our singing customs can be reshaped with thrilling results. I am convinced from this study, that the people of the great majority of our churches, if wisely led and encouraged, would welcome new experiences in hymn singing. Perhaps we give too much importance to the comments of a few outspoken conservative church members and thus prevent the total congregation from enjoying the great adventure of learning new hymns.

Consider The-Hymn-of-the-Month as a means of adding to hymn repertoire. I am thinking of one church in particular (one of the leading churches of Michigan) which successfully uses this plan in a unique Sunday by Sunday unfolding process. For the first Sunday of each month the pastor chooses a hymn strange to the congregation, and indicates it on the bulletin. On this initial Sunday the pastor gives a brief historical comment or background of the hymn and asks the congregation to follow the words as the choir sings it for an offertory. The next Sunday the organist plays the hymn for an interlude and then the choir sings the first and second stanzas while the people listen, with their hymnals open, following the words. They then join in singing the third and fourth stanzas. On the third Sunday the congregation, organist and choir join together, the congregation singing all the stanzas. The fourth Sunday the entire hymn is sung again. The reality of worship for me was not disturbed by this plan of hymn introduction. In fact, it was an inspiring experience to be privileged to take part in the consummation of this successful learning process, integrated as it was into effective corporate worship.

I found a significant number of choir directors valiantly trying to help in the introduction of new hymns. In 23 services hymn-anthems were used with fine effect, not only adding appropriately to the worship but contributing to the learning experience of the congregation. In 4 instances, choir services of music were made up entirely of hymns. A goodly number of Junior Choir directors were using hymns as a major emphasis in teaching the children. The employment of hymns as organ interludes, preludes and offertories in 30 services, the use of fine chorales as preludes and postludes in 11 services, all this pointed up the fact that where there is the will to learn, ways will be found.

However, the statistics leave us with a serious challenge to push on with greater vigor in the exploration of our hymnals. While in nearly half of the 90 services there was not much substantial indication that the combined forces of the minister and the musicians were being

employed to solve the problem of adequate use of our hymnals, yet in the remaining percentage the evidence was convincing that people were learning because there was a way provided. As I write these words, I am conscious of the fact that this study is no more than a sampling. What happened on the Sundays I was not present might change the picture. And yet it is a sampling and as such carries with it that which, I trust, contributes something of value to our knowledge of the contemporary use of hymns in a sizeable segment of churches in lower Southern Michigan.

The Gettysburg Hymn

VIOLA L. REISS

ON NOVEMBER 19, 1863 the Gettysburg Cemetery was dedicated. Recognition of the centennial anniversary will be made this year. The name Gettysburg has won a place in historical fame because of the three-minute dedication by President Lincoln. Most school children have been told that the silver-tongued Edward Everett's two hour oration on that day has been relegated to oblivion, while thousands upon thousands have memorized Lincoln's address. Very few ever wonder what appeared on the program between the two speakers. Those who are curious will discover that a hymn was sung by the Union National Music Association of Baltimore. The words of the hymn were written by Major Benjamin Brown French, Commissioner of Public Buildings in Washington, D. C.

Major French's name appeared in many newspapers across the country in October, 1961, in feature articles comparing Mrs. Kennedy's efforts in re-decorating the White House with those of Mrs. Lincoln. Mrs. Lincoln exceeded the Congressional appropriation by \$6,700, and it was Major French's task to mollify the Presidential ire as well as to coax the money out of the tight-fisted hands of the Appropriations Committee.

Not only Major French's name, but his hymn as well, appeared in most of the leading newspaper accounts a century ago reporting the dedication during the following days, and we suspect that he had

Viola L. Reiss who has contributed several hymn stories of unusual interest to THE HYMN, has been at work on the music used at the Dedication of the Gettysburg Cemetery, November 19, 1863. We appreciate this opportunity to publish Major French's hymn in connection with the centenary anniversaries of the Civil War.

carried sufficient copies of the hymn in his pocket, to distribute to the reporters.

The story of how the hymn was written is found in Major French's diary and comes to us through the courtesy of his great-grandson, S. LeRoy French. On the Thursday before the dedication Major French and Ward Hill Lamon journeyed to Gettysburg to arrange last minute details with David Wills who had initiated the entire Gettysburg Cemetery project. It had previously been decided to ask one of the current popular poets to write an ode to be sung between the addresses of Everett and Lincoln. This was considered as a sort of modulation between the renowned oratorical genius of Everett, and the less opulent figure of the President. Major French, himself a poet, joined with the others in regret that neither George Boker, Bryant, Longfellow, Lowell or Whittier had found time to respond with a poem in honor of those who fell at Gettysburg.

After returning to the hotel that night, the Major had difficulty falling asleep. From his long experience in program planning (he had been marshall in charge of both of Lincoln's inaugurals) he realized that a vocal number in this spot would hold the attention of the audience better than a band number. Considering the *al fresco* setting, a large musical chorus would be most effective, but it would be difficult to find appropriate words. In deference to the thousands of Confederate soldiers who fell there, a strong national number with northern overtones would not be in good taste. Something should be written expressly for this event. In the early morning the Major's thoughts took poetic form:

'Tis holy ground—
This spot where in their graves
We place our country's braves,
Who fell in Freedom's holy cause,
Fighting for liberties and laws;
Let tears abound.

Here let them rest:
And summer's heat and winter's cold
Shall grow and freeze above this mold.
A thousand years shall pass away,
A nation still shall mourn this clay,
Which now is blest.

Here, where they fell,
Oft shall the widow's tear be shed,
Oft shall fond parents mourn their dead;

The orphan here shall kneel and weep,
And maidens, where their lovers sleep,
Their woes shall tell.

Remembering a worry-worn president on his knees in the White House during those dark battle days of July, Benjamin French realized there should be a prayer that from the pain, suffering, horror, and sorrow, the people of this great country should build a new freedom. Therefore the last two stanzas of the poem he handed David Wills in the morning contained the prayer:

Great God in heaven!
Shall all this sacred blood be shed?
Shall we thus mourn our glorious dead?
O! shall the end be wrath and woe,
The knell of Freedom's overthrow,
A country riven?

It will not be!
We trust, O God, thy gracious power
To aid us in our darkest hour.
This be our prayer—"Father, save
A people's freedom from its grave,
All praise to Thee."

The entry in Major French's diary closes with this observation: "I arose early yesterday morning and reduced my thoughts of the night to writing, and gave a copy to Mr. Wills and another to Col. Lamont. Perhaps it will be used—perhaps not—I did my best."

Hymn Recordings

JAMES BOERINGER

MINE EYES HAVE SEEN THE GLORY (nine hymns); The Mitzelfelt Chorale, Lowell Enoch (organist), H. Vincent Mitzelfelt (conductor), Christian Faith Recordings MC-425 (stereo; also mono.)

I have been sitting at my typewriter for thirty minutes trying to think of words appropriate to describe this record. None seem quite good enough. Note that there are only nine hymns, considerably fewer than hymn records usually contain. This is the result of an unhurried,

expansive, complete performance. This is evidently a large group. The sounds it produces are immense and glorious, and these sounds are matched by some wonderful organ (it is unidentified), wonderfully played by Mr. Enoch.

Mitzelfelt combines flawless discipline with enthusiastic musical spontaneity. He has chosen his hymns wisely and performed them incomparably well. An additional point is of importance here. Two of the tunes are BATTLE HYMN and LUX BENIGNA, both of which come in for criticism, the first for its dotted rhythms and the second for its senti-

mentality. In this record they are both gems, not only because of the splendor of their performance, but also because they are presented in the ameliorating context of the following tunes: DIADEMATA, ASCALON, EIN' FESTE BURG, CREATION (Haydn), LASST UNS ERFREUEN, JEWETT and LOBE DEN HERREN. The moderation and variety of the selection elevates and completely justifies the weaker choices as much as it warms, enhances and popularizes the loftier ones.

The notes on this recording, written by Hugh H. Edwards, are excellent.

ONE FAITH IN SONG (twelve hymns,)

Bonaventure Choir, Betty Zins (organist), Omer Westendorf (conductor), World Library of Sacred Music WLSM 10-S (stereo; mono, WLSM -9).

These dozen hymns, common to Protestant and Catholic churches, are presented in varying arrangements that sometimes are as simple as the original hymn and sometimes acquire the status of a new composition based on the tune. One of these, the tune PLEADING SAVIOR, from the *Plymouth Collection*, New York, 1855, sung by a children's choir with instruments, is one of the most endearing and lyrical hymn presentations I have ever heard. The Bonaventura Choir, made up of adults, is a small group with a most open sound, especially in the sopranos, where it occasionally becomes just a bit shrill. The presentations are good, albeit cool and slightly specious.

The remaining eleven tunes pre-

sented are GENEVA 118, PICARDY, ST. CATHERINE, OLD HUNDREDTH, GENEVA 86, DIADEMATA, UNDE ET MEMORES, LAUS TIBI CHRISTE, LÜBECK, LUX BENIGNA and LOBE DEN HERREN.

THE LUTHERAN HOUR (thirteen hymns), The Lutheran Hour Choir, William B. Heyne (conductor), Victor LSP-1863.

THE LUTHERAN HOUR (thirteen hymns), Male Chorus of Concordia Seminary, St. Louis A Cappella Choir, with organ and members of the St. Louis Symphony, conducted in varying combinations by William B. Heyne, Victor LSP-1863.

Holy Cross Lutheran Church provides the organ and the pleasing acoustics for this sturdy Lutheran music-making. It is a distinguished collection of hymns originally used in broadcasts of The Lutheran Hour, a regular Christian broadcast begun in 1930. The tunes presented are EIN' FESTE BURG, NUN DANKET, NEANDER, ES IST EIN' ROS, SCHÖNSTER HERR JESU, VOM HIMMEL HOCH, WIE SCHÖN LEUCHTET, PASSION CHORALE, WACHET AUF, ST. THOMAS, and MILES LANE. We could not help smiling at the jacket annotator who is under the impression that "All hail the power of Jesus' name" was written by an author Miles Lane!

SING MY SOUL (eight hymns, nine motets and chants), Choir of Men and Boys of the Episcopal Radio-TV Foundation, Richard Dirksen (organist), Paul Callaway (director), Episcopal Radio-TV Foundation, Atlanta, Georgia, ERLP-3124.

Paul Callaway's music-making always transports me to some other world of peace and detachment, and the present recording is not an exception. The performances take place in Washington Cathedral, which sounds as vast and profound on this record as it does in reality. Thus the music always has an aural halo of echo which immensely enriches and beautifies the sound.

There are many ways to achieve profoundly moving musical performances. I suspect that Callaway's method must be founded on the fact that flawless pitch can in itself be deeply satisfying. The absence of *vibrato* in boys' voices aids in this, of course, and the reverberation of the sound helps to keep all the music in tune. It even seems appropriate to have imperfect ensemble and occasional voices standing out individually. The final effect is quite unearthly. This recording is as typically Anglican as The Lutheran Hour record is German Evangelical.

The tunes presented are AUSTRIA, VENI CREATOR, DOWN AMPNEY, EWING, SICILIAN MARINERS, HANOVER and NUN DANKET. Composers of the motets and chants are Rorem, Weelkes, Palestrina, Byrd, Arnold, Vaughan Williams, Turle, Harris and Jackman.

LE LIVRE D'ORGUE DE NICOLAS DE GRIGNY (five sets of hymn settings), Melville Smith (organist, playing the Silbermann organ at Marmoutier, France), Disques Valois (no number; limited edition of 2,000 copies).

About half of de Grigny's 1699 organ-book consists of sets of varia-

tions on the Latin hymn tunes VENI CREATOR, PANGE LINGUA, VERBUM SUPERNUM, AVE MARIS STELLA and A SOLIS ORTUS. Each tune is presented in three to five versions in which the tune may be elongated as part of a rich contrapuntal texture, taken as the subject of a fugue, or employed as material out of which super-decorated lyrical melody may be spun. This is a sumptuous edition, beautifully performed by the late Melville Smith on an organ of surpassingly gorgeous and varied possibilities. Scholars of Latin hymnody among Hymn Society members should not fail to take cognizance of this superb issue. It spreads out before the listener a complete and authentic lively document of the wonderful music that has through the ages been constructed upon the foundation of hymnic materials.

WEINACHTS-SINGEN DES THOMAS-ERCHOES ZU LEIPZIG (11 Christmas hymns); Choir of St. Thomas's Church, Leipzig, soloists of the Westfaelischen Kantorei, instruments; Guenther Ramin (dir.), Wilhelm Ehman (dir. Westfaelischen Kantorei); Cantate 642 222 (CAN 11 19 K), ten-inch.

The St. Thomas Choir consists of eighty students between ten and nineteen years of age, who work together in the manner of American choir schools, going through the usual academic training but adding a great deal of music to the diet. When all eighty sing together, it is clear that all are contributing and all are musically disciplined and

sensitive. It is a superb record. The hymns are sometimes presented in a straightforward fashion, strophically, and at other times in a rather complicated setting by a Reformation composer or in various settings by several composers, arranged in alternation-style. The acoustical environment is richly reverberent, just the way I personally like it, and the sound is quite a beautiful one, varied in texture, interesting in personality. The eleven hymns presented are *Es ist ein Ros entsprungen*; *In dulci jubilo*; *Wie schoen singt uns der Engel Schaar*; *In natali Domini*; *O Jesulein zart*; *Uebers Gebirg Maria geht*; *Freu dich Erd und Sternenzelt*; *Kommet ihr Hirten*; *Lasst alle Gott uns loben*; *Stille Nacht, heilige Nacht*.

LIEDMESSE IN SAETZEN DER REFORMATIONZEIT (7 liturgical hymns); Westfaelische Kantorei, instruments, Wilhelm Ehman (dir.); Cantate 640 203 (T 72 469LP).

It is possible in the Lutheran Church—indeed, it is part of an old tradition—to sing the mass not in Gregorian chant, Anglican chant or contemporaneously blossoming hybrid versions, but in straightforward metrical hymnody. Luther himself put forth the idea. The *Hymnal* of the Missouri Synod at least contains all the tunes necessary to do this. This type of service is not possible with the popular new *Service Book and Hymnal*, which, it must be admitted, contains valuable harmonizations. The present record shows how the Communion Service unfolds through the use of hymns instead of chants: the *Kyrie*

is replaced by *Kyrie, Gott Vater in Ewigkeit*; the *Gloria*, by *Allein Gott in der Hoeh' sei Ehr*; *Credo, Wir glauben all an einem Gott*; *Sanctus, Jesaja dem Propheten das geschah*; *Agnus Dei, Christe, du Lamm Gottes*; *Te deum laudamus* (a free setting); *Da pacem Domine, Verleih uns Frieden gnaediglich*. In this performance, Renaissance instruments are used to double the parts, to take others as *solis*, or to introduce the singing but the melody is always clear, metrical and singable—certainly clearer and more singable for congregations than Gregorian can be. The performance is a beautifully polished one, and some of the settings are more complicated than could be done with a congregation even if only the *cantus firmus* were given to them; but just an occasional utilization of the underlying principle would represent an improvement upon, and a welcome change in, the present state of affairs.

DEUTSCHE LIEDSAETZE DES 16. UND 17. JAHRHUNDERTS (16 hymns); Heinrich Schuetz-Kreis, Adalbert Schuetz (dir.), Westfaelische Kantorei, Wilhelm Ehmann (dir.), Hessische Kantorei, Philipp Reich (dir.), Kantorei Barmen-Gemarke, Helmut Kahlhoefer (dir.), Kirchenmusikschule Hannover, Werner Immelmann (dir.); Cantate 640 216 (CAN 11 14LP).

A recording like this can serve as a springboard for dozens of meditations. First of all, most of the music is simply performed, but with great inventiveness so far as

medium, color, and setting are concerned. Second, all the readings are supremely musical and hold a consistently high level in spite of the cooperation of five choirs and their directors. Third, the hymns are used as the foundation for all sorts of interesting developments: old settings are used, but they are freshened up (as they were when they were just new) by the addition of recorders, harpsichord, and other instruments. True, this performance is not congregational singing but there is no reason why a congregation could not sing along with most of the settings. There is something to learn here. Fourth, the devices used to enrich the hymns could be applied just as well to American hymnody. All that is needed is an inventive spirit and a composer who is willing to write simple and straightforward music. Jan Bender, it should be observed, is already doing this. The works presented are *Gelobet seist du, Christe; Christ, der ist erstanden; All Morgen ist ganz frisch und neu; Josef, lieber Josef mein; Geh aus, mein Herz, und suche Freud; Nun bitten wir den heiligen Geist; In dulci jubilo; Wir wollen alle froehlich sein; Gelobt sei Gott im hoechsten Thron; Zu dieser oesterlichen Zeit; O Christe, Morgensterne; Nun lob, mein Seel, den Herren* and others.

Dr. Boeringer solicits for review in these pages hymn recordings produced by colleges, churches, or other groups, if copies are available to the public. Please write to him or send the records to him at Oklahoma Baptist University, Shawnee, Oklahoma.

REVIEW

Jahrbuch fuer Liturgik und Hymnologie—1961, edited by Konrad Ameln, Karl Ferdinand Mueller, and Christhard Mahrenholz; published by the Johannes Stauda Verlag, Heinrich Schuetz Allee 10, Kassel-Wilhelmshoehe, West Germany, 1962; 276 pages; about \$7.00.

A mimeographed letter from the publishing firm to a number of reviewers in the United States expresses a bit of disappointment over the fact that the reviews are not written and published soon after receipt of the book. Several European correspondents have informed us that reviews of books giving the results of scientific procedures and employing much technical language are not expected for a number of months after they have come off the press, indeed, as one Swiss author writes, sometimes it is a matter of years. In Europe an annual of a given year like the one which is the subject of this review may not come off the press until some time early in the following year. This seems to be the time pattern of this series of annuals on liturgics and hymnody which had its inception in 1955. Our copy of the 1961 *Jahrbuch* reached us in April, 1962.

One thing is apparent to any one examining any one of the annuals in this great series—the enormous amount of time, effort, and expense that has gone into the published findings. There is nothing else like it in the Protestant world and although published almost entirely in German, it represents the labors of scholars in fourteen nations.

Dr. Ameln, Chairman of the International Fellowship for Research in Hymnody, has three articles in this issue and in addition, is the translator of three articles written originally in English, one by the late Maurice Frost, Deddington, Oxford, and two by Buszin. The two last-named comprise an interesting account of recent developments in the hymnic field in the United States and an extensive, annotated bibliography of new publications in this field as well as in that of church music in general. American authors, native or naturalized, who have published new works, written up by Buszin, include Willi Apel, J. Murray Barbour, Beekman C. Cannon, Nan Cooke Carpenter, Donald N. Ferguson, Donald Jay Grout, Dom Joseph Gajard, Ernest Eugene Helm, Theodore Hoelty-Nickel (editor), James Rawlings Sydnor, Denis Stevens (editor), and Eric Werner.

Of especial interest to many of our readers is the review of the new *Service Book and Hymnal of the Lutheran Church in America* by Riedel. Due to America's complicated denominationalism and pluralistic society, this hymnal is to him an *Analectica Hymnica Americana*; and he regards the compilation, as do many others, as a real hymnic landmark in Lutheranism.

Maurice Frost who died suddenly on Christmas Eve, 1961, was undoubtedly England's leading authority on all phases of German hymnody. In his article in this volume he treats "The German Influence on the First Edition of

Hymns Ancient and Modern, 1861, and its *Supplement*, 1868." He lists 67 hymns in that historic collection derived from German sources.

Conrad Freyse tells of his discovery of the first hymnal used by Johann Sebastian Bach. This hymn book, bound in cowhide, with 612 texts by 88 authors, filling 1,069 pages and including twelve pictures, was printed in Eisenach, Saxony, by Johannes Guenther Roerer in 1673, hence it was one of the series of *Eisenacher Gesangbuecher*. There was a poem in the preface by one signing himself "Der Spahte," a pseudonym for Caspar Stieler, a fact unearthed after long research by Albert Koester.

By far the longest article is by Walther Lipphardt, a 30-page account of his investigations centering in the *Laus tibi Christi*. Other contributors include Ursula Aarburg, Siegfried Fornacon, Eberhardt Schmidt, Hans Buvarp, Ake Andren, Camillo Schoenbaum, Markus Jenny, Ernest Muller, and Marc Schaefer.

The *entree* is the paper which Ameln gave on September 8, 1959, at the opening session of the first International Conference on Hymnody held at Luedenscheid, Westphalia. It is a deeply probing and well developed presentation on the theme, "The Present Status and the Urgent Tasks of Hymnological Research." In referring to the developments in the 19th century, he regrets that not all who were active in promoting hymnody then could be mentioned. We feel, however, that under no circumstances the name of Christian Palmer of the

University of Tuebingen should have been omitted. It was this noted theologian who in 1855 delivered the first series of university lectures on hymnology which thus made the subject intellectually respectable. At the outset Ameln points out that "Hymnologie" is the scientific study of song in praise of God in many tongues and that it is not restricted to the Greek and Latin *hymnus* of the apostolic age or of medieval times. This is true—in German usage. We may add that there is a wide difference in the interpretation of "hymnody," as used in the English language, particularly in America, and "Hymnodie," as used in German. There has long been a strong reaction among English speaking hymnic scholars against using "hymnology" as the preferred generic term. Louis F. Benson wrote *The Hymnody of the Christian Church*; George Wilder Foote, *Three Centuries of American Hymnody*; Robert Guy McCutchan, *Our Hymnody*; Harvey B. Marks, *The Rise and Growth of English Hymnody*; and the two Dickinsons used the word "hymnody" in the same way. In no case could "hymnody," thus used, have the same meaning as "Hymnodie" nor was it really interchangeable with "Hymnologie." In this paper Ameln tells us why "Hymnologie" was for too long a time a study of the texts, not of the tunes, of the hymns. He explains that this was due to the fact that all of the early German scholars in this field of church music were theologians, not musicians. Even after the advent of those monumental German works on tunes by

Zahn and Kuemmerle, the emphasis remained on the words of a hymn. To this day, according to Ameln, the text research far outweighs that of the settings, and he greatly deplores this fact. Any expert in the hymnic art, he holds, should know music as thoroughly as literature, so that he can judge a hymn as an entity in which the words and the music are completely integrated. Research in hymnody should be just as scientific as in any other field of knowledge, a need driven home by him so strongly at Luedenscheid that it resulted in the founding of the International Fellowship for Research in Hymnody (or as it is worded in German: Internationale Arbeitsgemeinschaft fuer Hymnologie, or in French: Cercle International D'Etudes Hymnologiques).

One book review which appears in this annual in very belated form is the one on *The Story of Our Hymns*, the authorized handbook to *The Hymnal* of the Evangelical and Reformed Church, now part of the United Church of Christ. There was a brief mention of it by Buszin in the annual of 1955, but this is the first review appearing in the series. The work is now used in universities, schools of music, and seminaries of 27 countries. Since this reviewer is the author of that book, which first came off the press in 1952, and which was revised two years later with repeated printings since then, he may be pardoned for voicing some reactions. He feels that Marc Schaefer has examined the 1,100-page volume carefully and that he is eminently fair in the evaluation of the work. The prepa-

ration of the manuscript and the publication of the same involved an enormous amount of correspondence, totaling some 2,000 letters, many of them written to clear up apocryphal stories and controversial aspects of texts and tunes and of the careers of many authors and composers who originated them. This included the "Cradle Hymn" erroneously attributed to Luther and on which about forty scholars had been working. Due to difficulties in the printing establishment, our book came out a year later than planned, and thus the Episcopal handbook to their *Hymnal 1940* (1943) came out first with the results of the long investigation. In our first manuscript the commentary on the hymn, "I Greet Thee," ascribed to Calvin, stated that "Ma vraye fianc' et mon seul Salvateur," was the correct wording in the original text. At the time Marcel Dupre, the great French authority on Bach, and the successor of Widor at St. Sulpice in Paris, and Mme. Dupre were guests at our home. They wanted to see all of the texts and tunes of French origin, and when they came across the hymn attributed to Calvin, both declared emphatically that the sense of the hymn called for "mon vray" instead of "ma vraye." Since they were inconsistent, we accepted their "correction," something we have regretted ever since it was first called to our attention by Pierre Pidoux. Schaefer, like so many other reviewers of the book, states that the volume may well serve as a reference work for the general field of hymnody, particularly for the standard American

hymnals in which the great basic hymns form the corpus of each hymnal. He feels that the treatment is scholarly, but in some instances a bit "volkstuemlich" (popular). This implies to some extent disregard of the highest standards. We decided to "humanize" our material, just as Will Durant had done so successfully in philosophy and William James, in psychology.

We conclude by turning to the memorial tribute which follows the preface of this *Jahrbuch*. It is written in recognition of the services of Dr. Wilhelm Lueken, a member of the Reformed Church, who at first specialized in New Testament studies, but in 1926 took up hymnic research, finally becoming a contributor to this series of annuals. His son, Pastor Rudolph Lueken, who died in 1942 while serving the Reformed Church near Kassel, had a Master of Theology degree from Princeton. A granddaughter, Miss Inge Lueken, daughter of Rudolph, came to America as an exchange student and secured a Master's degree in Education and in Music at Macalester College. Imagine her surprise when the writer of these lines one day in his study showed her this annual at which time she suddenly espied the tribute to her grandfather! "Why, I never heard of this series of *Jahrbuecher*, much less of my grandfather's activities in its behalf!" Thus, if this review may not move many Americans to buy this excellent book, at least one German teacher will lay her hands on a copy upon returning to Hamburg.

—ARMIN HAEUSSLER

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